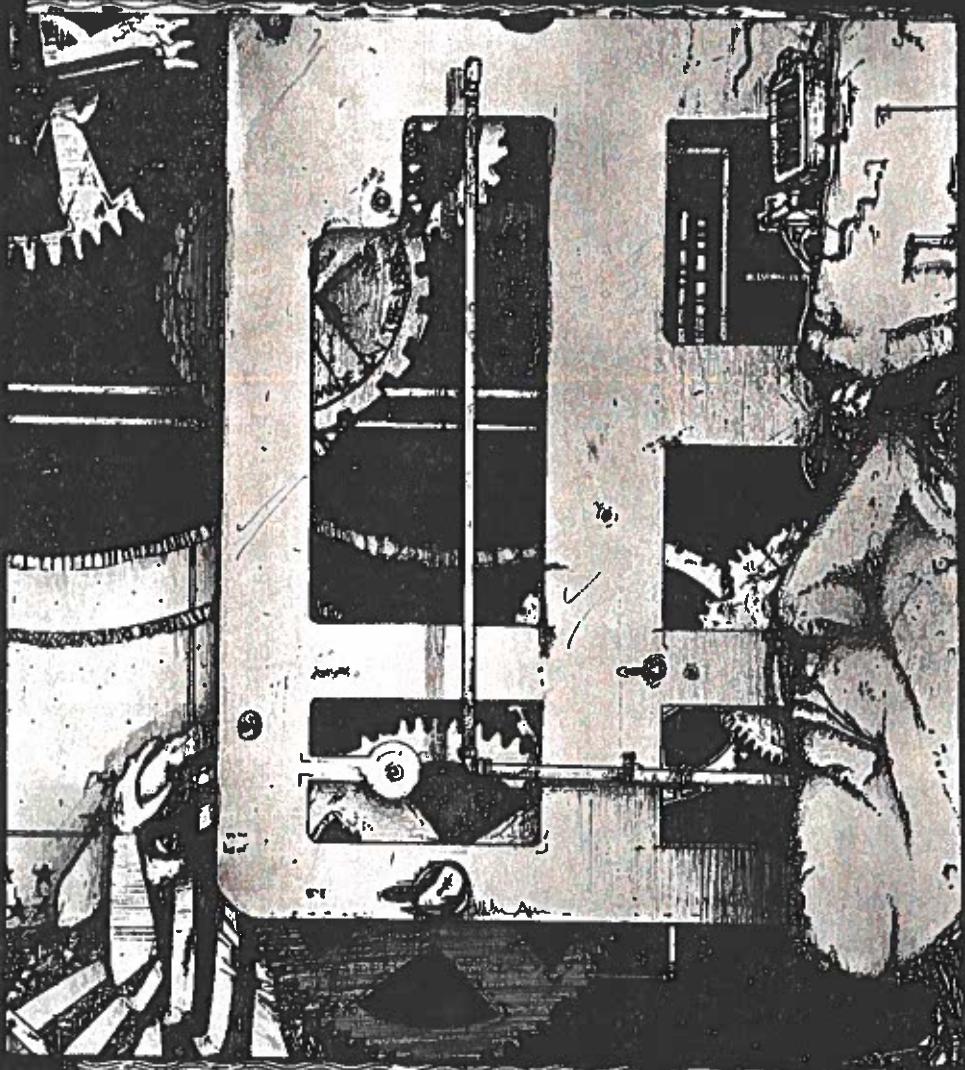


V.E.G. THE VILLEAGUE ZINE



IAN MACKAYE INDECISION CENSORSHIP
HENRY ROLLINS REVIEWS & MUCH MORE!

Issue Number ONE 50¢

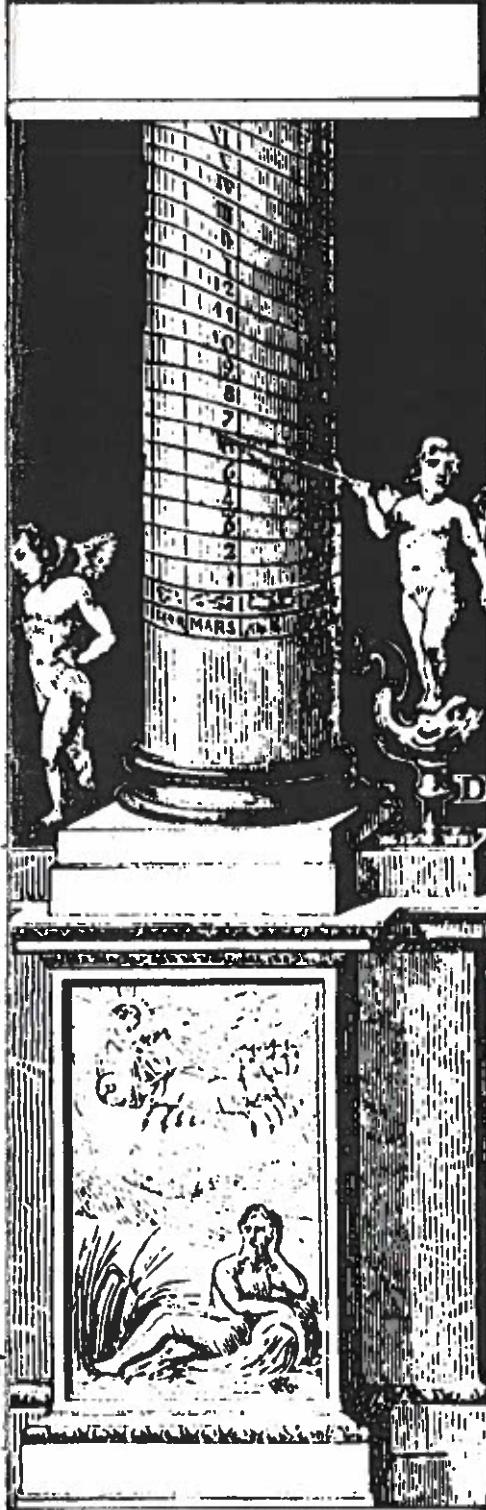
Opened..

Hello, this is I.V. LEAGUE ZINE. No, this has nothing to do with veganism or vegetarianism either!!! I know, after many many months of work and procrastination, this finally gets done. I'm sorry if I told you this would be done soon, (Halloween 89) but it is like I said "A vegers job is never done". This is the first issue in what Im planning and hoping to continue for as long as I can. For now it will not be put out on any type of scheduale or basis, it will come out as they are worked on and finished. Hopefully the next issue will not be as delayed and extended as this one. Like anything else, zines eventually run into costs, printing or copying, making etc. The cover price on this is only to provide funds for a second issue, each issue will hopefully support itself at least a little. This is a non-profit zine. None of the money from this goes to my pocket, but to the zine itself. My idea for this zine is not to cover the so called "scene" but to express myself on anything. I might cover music, but that does not mean this is any type of fanzine or anything like that. It might seem egotistical, I mean a zine devoted to me, but it is not like that. This is my form or vehicle of expression. I would like other points of view on things, besides that of my own. Basicly a form of expressing thought and sharing those same thoughts with you, the person reading this for what I have to say. Contributions are always welcomed, art, photography, opinions, whatever. Ads are also welcomed, but do us a favor, if sending in an ad also send in the product. If I agree with it it will be ran, if not then it wont. I will not print what I think is wrong. Ad space is free but is also limited. I don't like running too many ads (Like this issue).

I.V. LEAGUE Just a name

COVER: "Man Made" (Steelwheeled) -Omar Angulo 90'

THANKS TO: Mom & Dad, my family, my grandfather, (rest in peace) Martha & Kent, ALLEN&, Scott (CARTER zine) Dav d F. (HOODWINK), INDECISION, Angela, CHUCK (EA) IAN MACKAYE, HENRY ROLLINS (for writing back). Joy, Kathleen, Carolyn-RanTEX zine. Eric Y. Katrine J(for being here) (W/me), Jesse FWA, Miles Kaplan, Tom White & The New Times for their cooperation, Emil (bacon) Buisse, Dekay, and anyone I have forgotten (not on purpose, believe me) who has helped me out in anyway. Inspiration, information, motivation. Thank you.



IV LEAGUE ZINE

ISSUE NUMBER ONE

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SUBSCRIPTIONS

Due to the price of postage, mailing costs 75¢ a zine, so just send 75¢ in stamps,, or change. If you do a zine then I will gladly trade zine for zine
--Thank you--

INTRODUCTION TO: VEG (vej') v.i. to live with no more activity than a vegetable, or with little physical or mental energy.

I.V. League

HISTORY LESSON- A long time ago, (1989) a group of 3 friends sat around doing nothing. No ideas or activity just a common lock on inactivity, and being suppressed, held back from...what? Eventually this inactivity became routine in their everyday personal lives, which eventually evolved into a form of organization. In an effort to be content with their lives they created a label for themselves. Vegers. Never realizing the threat in wasting their time was the threat of wasting themselves, on what? Nothing. Out of an attempt to escape the boredom of the downpull in their lives, an idea was formed to express the inactivity in their lives, but like that of their oppressive state nothing more than an idea was created. An idea to exploit their state. A zine on vegging; videos, inside joke some music, pranks, video aquariums (coolest), an overall guide to wasting time. As time passed I noticed myself as the only of the three working towards that type of idea. I decided to drop it and do a zine on my own and for myself. Attempting to escape my ordinary, and to share myself and set up a form of communication with hopes of growing and expanding myself. These are my ideas, and my way of expressing my views and opinions. In no way am I trying to impose these views or opinions on anyone, and I do not expect everyone to agree. I am not out to offend anyone in any direct way. It might occur and I'm sorry but that is the way I feel. If you do feel offended by anything I express, I am always open for discussion over whatever I said. There is room for that here. Personal education. This is my outlet for myself and any creativity. Keeping the old name has no trueness to its original meaning. This has nothing to do with wasting yourself or wasting your time. It is my attempt to move away from my everyday set up life and ideas, to change my thoughts and hopefully understand others. Comments and suggestions are welcomed and greatly appreciated. Welcome to I.V. LEAGUE zine. Enjoy.

P.S.- The name I.V. LEAGUE veg-zine was created by Emil Busse and Eric Yusem.



INDECISION



God's for sale (cover of 1st demo). .

With so few bands and such scarce shows, there always seems to be bands that go unseen and unheard by many. INDECISION being one of them is a fun and great band that definitely deserves credit. They have in the past opened for bands such as DANZIG, and GANGREEN. They are very creative band worth listening to with some very original material and a sound of their own.

INDECISION is:
Jay-vocals
Bill-Drummer
Eric-Guitar/vocals
Mike-Bass boy
Ned-Guitar (a real talkative guy).

Ok, so how did INdecision happen?

Jay-First they started up the band (Bill, Mike Eric) & then all the sudden it just fuck'n blew up on everyone. Bill was in my class one day & he was like "We just dropped our singer, and like, you want to try? Can I try? "Hey you want to try? So I said ok, so it was us four. (Bill, Mike, Eric, Jay) It was the first time I had met Eric and we became friends. We played w/our old bassist Mike for about a year, until we started having problems and kicked him out. He didn't have no time. We got another bassist and it just happens to be that his name is Mike, so we just have another Mike. Then there was a band called C.B.R. (Cultural Brain-Rot), they broke up and

Ned had no where to go so we said: "Hey, you want to play?" (2nd guitar) He said yea, so he joined the band.

Eric-They said: "You want to start a band?" yes, start a band. Lets start a band, We started a band and called it INDECISION.

From past local bands which was your favorite?
Eric-C.B.R. they were the best.

Jay-C.B.R. was good. PWA is cool. I like Graymatter I used to be local to them but they moved away and so did I.

Bill-we'd like to thank C.B.R. for breaking up and giving us Ned, not really.. but kind of.

Who mostly writes the music and the lyrics?

Indecision-Indecision!!!! This spring you'll be how old?

BILL-How long have we been together?

Jay-2 years.

Bill-A year and 3 quarters.

Jay-A year and 75 cents?

Eric-we already answered that fuck'n question!



So why the name Indecision?
Jay-We're undecided individuals with undecided minds.
My futures gone crazy.
Eric-Many fetuses grow cold
Jay-My feet got corns, My females got crabs.
Tell me about your first demo.

Eric-It was fast, It made you want to shit with pea nuts that float.

Jay-We didn't say "time out" and do it like Snippets did on channel 6. We just went in and did it. We had the other bassist back then.

As far as shows, what do you think of support, is it good?
Bill-As far as people seeing us, well, no.

Jay-I don't think so.

Eric-No...

Do you think there is any reason for that?

Eric-Cause we're not a sick band, we believe in choice.

Jay-We're not sick, we don't fit the crowd.

Bill-I think all the bands are cool, all our friends are cool, all the little people we'd like to thank all the way. J/K Eric-Some people have never heard us, we hardly ever play shows.

You're a Miami band, does it sometime feel like you're restrained because you're not a sick band?

Indecision-Yes!!

Bill-yes to that.

Eric-(screaming out) Percoset! For someone who has never heard Indecision, what song would you want them to hear?

Bill-One of our new songs, Chambers of horror.

Jay-My favorite songs are Judaman, and spacesombies.

Mike-D.U.I.

Ned-Memories and the butcher.

Eric-Butcher, E.D.P., and My dead love.

Bill-You guys fucked up. What's been your favorite show you've played?

Jay-Stars party. Bottles of Valium.

Eric-yea, Stars' party.

Bill-I had a good time.





I understand you're thinking about doing a 7inch. What are your plans for that?

BILL-We'll make it.

Eric-I'll whip it out and use vaseline.

Bill-Only a 7inch? I got a 12 inch.

Eric-I'll make it a 24.

Bill-We just made a demo for it.

Eric-First we're gonna get it copyrighted, send it to labels, then hopefully get signed, get big and get free records printed.

Jay-All the chicks will love us.

Bill-We'll eat Burgerking every night, stay in shitty motels with roaches and everything.

Eric-We'll tour with the Hard-ons.

ABOVE-
Indecision at
the Haven
center
benefit.
Below-
studio.
photos:
unknown



What do you mostly like to write about?

BILL-Everything. Beating up girls, raping them, and cutting their heads off. Jay-He's been quoted by one famous girl, to me cause she's my sister. She said we are sexually deprived children that have to sing about sexually deprived things that are dead. Sexually, frustratedly deprived.

-(FWA starts playing)-
Bill-Hurry up, I want to see FWA.

What bands do you listen to and would consider your influences?

Jay-Graymatter, Circle Jerks they have to be in there. Bill-Perry Como, the Carpenters, (and Dismay).

Mike-Dead kennedys.

Eric-Misfits, Straight to the point.

On your first demo, you did songs about political and social themes, like "God's for sale", Freedom of Fraud, and Dead babies prom". Would you like to explain them any further?

BILL-no.

Eric-Yea, I would. God's for sale is about T.V. preachers and how some of them are so full of shit and all they want is your money. Freedom of fraud is about lying politicians. Dead babies prom/war is about what Jay thinks about. Jay?

Jay-Dead babies prom is about sorry Bill, It's about how you turn 18, go to war, after prom and get shot and die. The old draft.

I have noticed a definite change in style from your older material compared to your newer material.. How did such a drastic change come about?

BILL-Killer question, well, Eric did it.

Eric-Thanks, I can answer that. Like I didn't get laid for like 2 years you know? I really wanted to find a girl, so I figured you know, slow bands get all the chicks, so we made slow band music.

Gee Eric, I forgot that's what women like.

Bill-Did the Misfits have anything to do with it?

Eric-(fondling the recorder) Is it on? Wait, it's on. What are your present plans? Are you going to play any shows soon?

Eric-Yea, we just did. We're gonna make the 7inch, then Play.

Bill-Wer'e working on the 7 inch, and wen'e going to try to get it out.
Jay-Wer'e gonna 'audition' and play the Appolo theater.
Bill-Wer'e trying to take things serious..but we cant
(laughter)

Eric-We can't play the Appolo, Wer'e not black, sort of.
"individuality is what we have and what you need"
Bill-Call it personality, a fuck'n dick is all I see.
Eric-You live a false reality your'e preaching shit you dont believe.
Bill-I dont know, You can be a superstar
Eric-All you do is play the part
Bill-You can be a superstar, Eric-from the norm, dont stray too far.
nice song guys

Any closing comments?

Bill>If this band where agirl I'd fuck it up the asshole."
Jay-That's gross.

If you would like to contact Indecision, write them or call them at 1-305-3854820 or 1-305-274-8930. or write:

INDECISIONc/o
Eric Yusem
10522 S.W. 133Pl.
Miami, FL 33186

Oh yea, 1st demos are still for sale. 16 songs w/cover.
\$3.00



The milk you spilled had never cried.
You can't bring back the times that have died.
Climb back on the horse that brought you here
Keep your thought to yourself and show no fear
In the jungle of society show that you're brave
When the trees of fate point you to your grave.

- Jay -

THE LANEW



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TOP SECRET

HOODWINK

obvious words for
angry people

No. 4 w/ interviews of Genitorutors & Born Against (music), Red, White, & Blue vs. Black (pseudo-journalism), Discipline by Carlos Mesa (fiction), and further naive sincerity in the name of autonomous underground media. Each issue .75¢ ppd. to: HOODWINK, 200 SE 15 Rd. #16-D, Miami, Fl 33129.

CENSORSHIP.

One point of view.

I decided to write this article on something that really pisses me off; Censorship. Specifically, censorship in music. I'm sure there has been a time or two when a parent or a small child has come around while you've been listening to some music, and that part of the song comes on when the vocalist says nothing but "obscenities" and you turn it down. If that parent or child requested to hear that music, would you let them?

Censorship is usually used for "the good of" another person, or to keep that person from being exposed to "harmful" material. But what is harmful? Who should have the right to decide?

I think the only person that should decide if something is harmful is yourself. If something is censored, it's usually because a few people found something that offends or embarrasses them, and so that offensive material is taken away at their demand.

This is only in one narrow point-of-view, and you have just lost your freedom because you are not allowed to see or hear the "offensive" material. Is this America, the land of the free? Despite the constitution of the United States' First Amendment, some people and organizations seem to have some trouble understanding it. The First Amendment says:

"Congress shall make no law respecting an establishment of religion, or prohibiting the exercise of free speech thereof; or abridging the freedom of speech, or of the press, or the right of the people peaceably to assemble, and to petition the government for a redress of grievances".

Is it freedom of speech when a record store refuses to carry something because of what the artist is trying to say? And if that record store did carry something controversial, it would probably be subject to fines and extensive harassment from organizations like the P.M.R.C. or even the

governor of whatever state that record store is in. When the lyrics of 2 LIVE CREW were discovered by Florida Gov. Bob Martinez, he ordered a state-wide investigation of SKYWALKER Records for violations of obscenity and racketering laws. Instantly, record stores began pulling the uncensored album "As Nasty As They Wanna Be" off the shelves. It didn't even matter if the record had a warning on its own cover admitting to explicit lyrics.

If the record store still had that uncensored version and you were under 18 and you bought it, the person you bought the record from could be arrested, of all stupid things! IS THIS FREEDOM?

True, some lyrics aren't the most innocent one's but there isn't any one forcing you to buy the record! You have the freedom to choose whether you want the record or not, unless the record is pulled away.

The lyrics of a song are expressing the way an artist feels about something, whether it's sex, or satan. The First Amendment says pretty clearly that there shall be " no law...prohibiting the exercise of free speech.." or "abridging the freedom of speech".

That means if SKREWDRIVER wanted to sing about white supremacy, or if the DAYGLO ABORTIONS wanted to sing songs entitled "Fuck My Shit Stinks" or if N.W.A. wanted to sing about the unfair treatment police officers give them they have all the freedom and right to.

A Broward county judge ruled that the 2 LIVE CREW lyrics are probably obscene, and if they are found so, the record store owners that sell the music could be arrested. All this because Gov. Bob Martinez called their lyrics "vulgar" and "disgusting" in his one opinion. The DAYGLO ABORTIONS are also under an obscenity charge and if found guilty Fringe Records, and the distributor record peddler face a penalty of a \$50,000 fine or six months in jail.

The reasons why censorship shouldn't be used are because of its oppression of a person and their freedom, the clear violation of the First Amendment, and the possibility of unlimited censorship. There shouldn't be one person or persons to decide what a person or majority should see or hear if freedom is valued.*what little of it* Every act of censorship endangers ones freedom as well as the freedom of the next generation. Censorship can be limited or even abolished if other points of view are considered. If all American citizens know and understand their First Amendment rights, maybe they can remain sure that their views can always be clearly expressed. A person should be given opportunities to decide and learn for themselves. Perhaps one day, if people would open their minds and fight fear and ignorance, then there would not be a need for censorship. There isn't an established defense fund, but more information can be found on this and other acts of censorship. To find out more about acts and opposition to censorship, write:

American Civil Liberties Union (A.C.L.U.)
132 West 43rd St., New York, NY 10036

No More Censorship-Box 11458/San Francisco, CA
94101

Parents For Rock And Rap-P.O.Box 53/ Libertyville
IL. 60048

It is also important to know other point-of-views so write:

the Parents' Music Resource Center (P.M.R.C.)
1500 Arlington Boulevard / suite 300 /
Arlington, VA 22209

Editors note (Omar)

by
-Angela Horton-

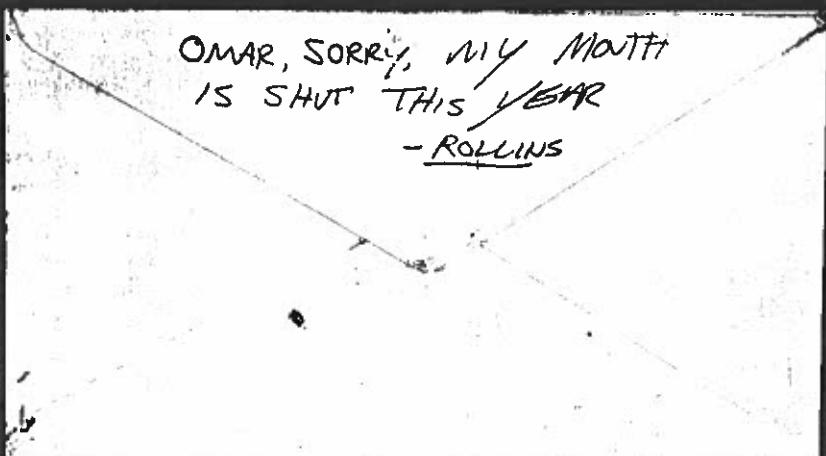
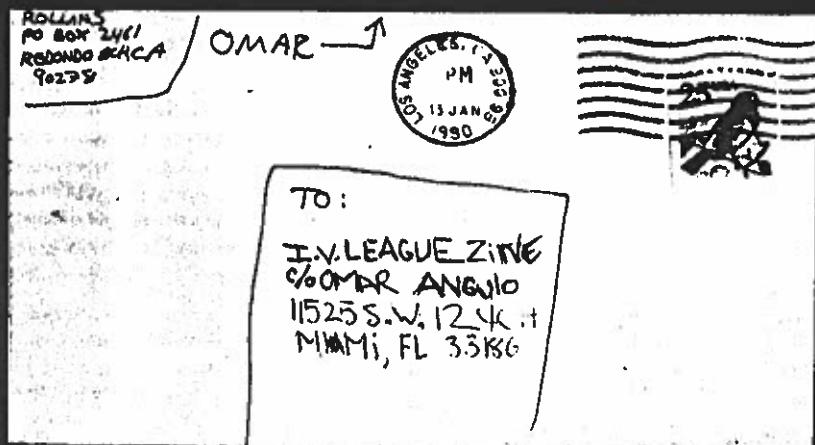
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INTERVIEW



Henry Rollins, a man of many ideas and views, as he has expressed through his many songs, spoken word albums and tours, and books. Formerly of S.O.A. (State Of Alert) and BLACK FLAG fame, Henry now has his own ROLLINS band.

Recently we contacted Mr. Rollins to find out exactly what is on his mind, and this is what he had to say:



We would like to thank Mr. Rollins for the LONG interview, 'more thing, if your mouth is shut, then how'd you lick the stamp?

One day I went to the grocery store to buy some otter pops and a skinny roque looking bearded character stopped me. He said he hadn't eaten for 2 days. So I stopped and thought... I had eaten and, most likely, would eat tomorrow. I gave him everything I had in my pocket (except for my house key). I walked away and thought... very easily I could be in his position and have no idea where I would eat or SLEEP tonight. Think about this next time you're in that kind of position. Oh yeah, sometimes I do a 'zine called EA so write to me. my address is

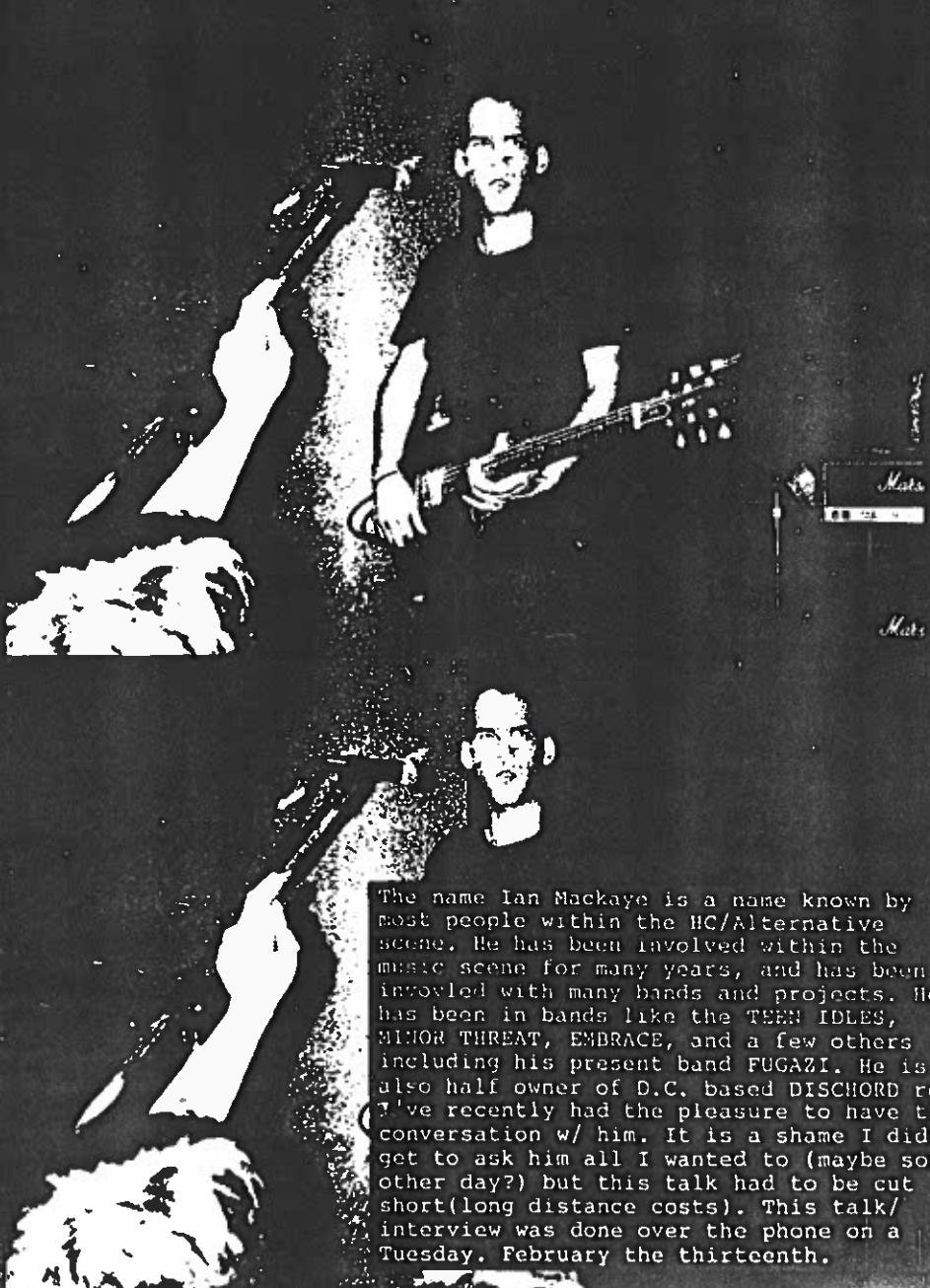


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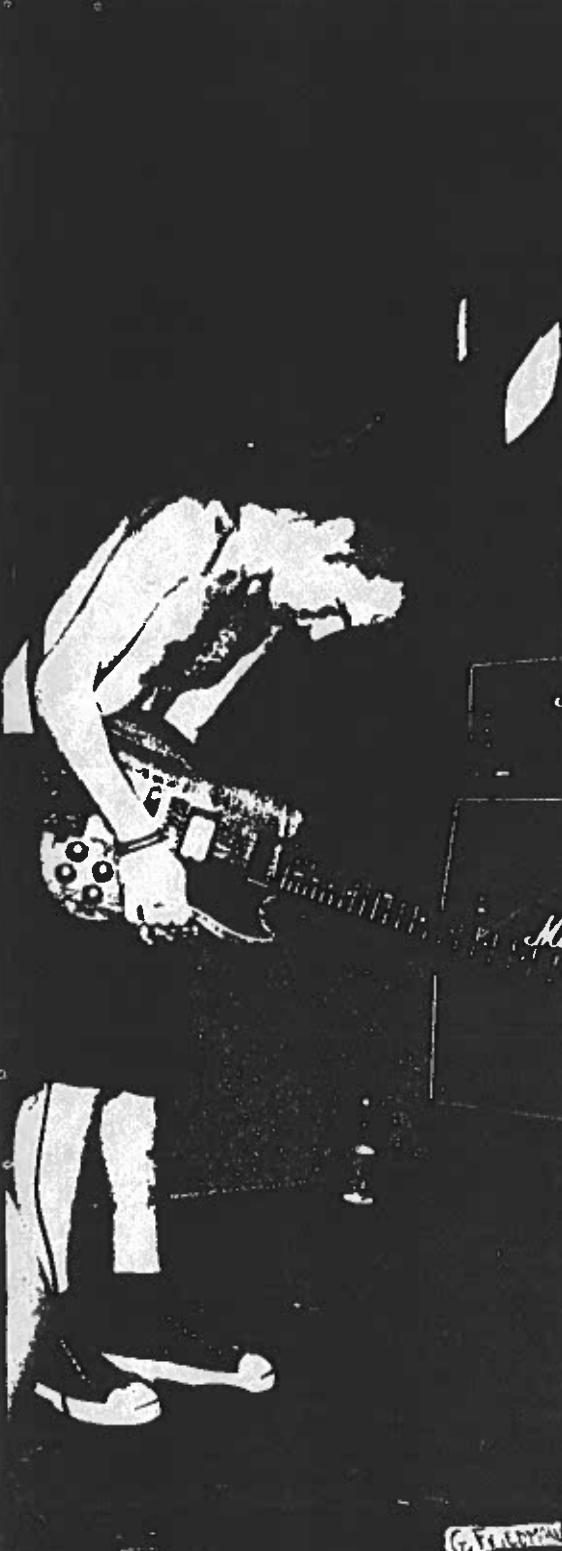
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A Talk with:

IAN MACKAYE.



The name Ian Mackaye is a name known by most people within the HC/Alternative scene. He has been involved within the music scene for many years, and has been involved with many bands and projects. He has been in bands like the TEEN IDLES, MINOR THREAT, EMBRACE, and a few others including his present band FUGAZI. He is also half owner of D.C. based DISCHORD rec. I've recently had the pleasure to have this conversation w/ him. It is a shame I didn't get to ask him all I wanted to (maybe some other day?) but this talk had to be cut short (long distance costs). This talk/interview was done over the phone on a Tuesday, February the thirteenth.



LIT'S START OFF W/YOUR BASIC
GENERIC QUESTION, HOW OLD

ARE YOU?

IAN-28.

HOW WERE YOU INTRODUCED TO PUNK
MUSIC IN THE BEGINNING?

IAN-In 1978 I was going to
Woodrow Wilson High school in
Washington and all my friends
were listening to all these
bands like the RAMONES, SEX-
PISTOLS, etc... it really did
not strike me at the time, in
fact I was listening to stuff
like TED NUGGET, so I thought
these punk kids are idiots,
but when I was a junior in
1978, I started to realize
that some of it was cool
music, so I borrowed some
records, a GENERATION X
record, SEX PISTOLS, THE CLASH
THE DAMNED, some more records
and I started to realize I en
joyed them more. In January
of 1979 I went to go see this
band the CRAMPS, a show that
was a benefit for a radio
station that was shut down.
It was by far the most power
ful thing I had ever witnessed
it was so great. I decided
that was what I wanted to do,
so I formed my own band. That
is what punk rock did, it
said you can do what you want.
The first band I was ever in
was called THE SLINKEES.

(my other line beeps,
I click over and hear
Emil say: (mar, are you
doing it? Yes. Do you mind
if I come over? No, go
ahead).



Sorry, as you were saying..
Ian-That band was together from March of 1979 until about September of 1979. The next band I was in was called TEEN IDLES, they were together from about November of 1979 until about November of 1980. The next band I was in was called MINOR THREAT, that band was together from November of 1980 until September of 81' we broke up because Lyle went to college. I formed a band called SKEWBALD. That band was together from September till April of 1982, and then MINOR THREAT re-formed and we were together til November of 1983. The next band I was in was EMBRACE, and that band was together from June of 85' till about March of 86', and then the first FUGAZI show was in August of 1987.

So FUGAZI has been around for three years already.

Ian-Yea, crazy huh?

Our first album came out in November of 1988, but we took our time. We did a whole U.S. tour, and a European tour for our first record even came out.

With the TEEN IDLES, was that your first "straight" orientated band?

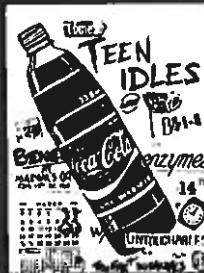
Ian-well, lets put it this way, the SLINKEES had a song called "milk and coke" which the TEEN IDLES did later. It wasn't really a thing

just being goofy, drinkin' coke and eatin' twinkies and shitlike that, you know, havin' a good time and havin' fun and not tryin' to be too serious w/ it. The name speaks for itself, I mean, THE SLINKEES, and then the TEEN IDLES was the same sort of thing, we were just a bunch of bored teen-agers, and to alleviate the boredom we just made music and created our own world. You have to remember that this whole banner waving thing wasn't really what we were thinking about, it was just one part of our lives, it wasn't like the whole thing. We were bored kids and we sang about all sorts of things and one thing we sang about was not getting fucked up all the time, but it wasn't our only topic. The same thing with MINOR THREAT, I think people are wrong with thinking of MINOR THREAT only as a straight edge band because there's like two other dozen songs that didn't deal with that what's so ever.

IT IS LIKE SO MANY BANDS USED MINOR THREAT AS A MODEL FOR OTHER SXE BANDS. NOW THERE ARE SO MANY, IT'S LIKE IT'S OWN BRANCH OF MUSIC.

IAN-Well, half the bands that call themselves "straight edge" aren't really. There are hundreds of bands that aren't straight edge. I guess w/in a certain facet of Hardcore you might be right, there is a lot of kids that are doing that.

The shows we play are generally with bands that do not consider themselves straight edge. They're just kids, these other bands are just people. The whole straight edge thing is far out of proportion as far as I'm concerned. It's at such a height it has just taken over the whole. There are no longer human beings involved, it's just like wether you're straight or not. I think it is a little fascistic in a way, I mean the idea with SXe was to talk about the peer pressure we felt to drink, there was a lot of pressure on us to get stoned or



to drink and party all the time and we were rebelling against that peer pressure and we were talking about obsession, and people being obsessed with those sorts of things, but now with anything particularly with the Hardcore world, I noticed there's a lot of obsession with being straight and there's a lot of peer pressure with being straight too, and that is kind of ironic in the long run. Really I am all for it, I have no problem, I am straight, I have no problem with that, and I don't regret a fucking word I ever said or anything like that, but I do think it is unfortunate that it's something that goes on and on and on when it was really just a thought, just a song, there was nothing more. For kids that are involved with it now and take it really seriously, that's cool, but I feel no relation to them because I was never into it as much. I was always into a band, I was into punks, and I sang about my opinion but I sang my opinion with other people who had different opinions of me too. People we played with in D.C. and all over the country, they weren't the bands, they were just other bands, and we had an entire respect for them. There was no rules, you did not have to be one way. You could be any way you wanted and that's part of it, it is like freedom.

MEET ITS LIFE BANDS DON'T WANT TO PROGRESS FROM THESE SICK BOUNDARIES.

IAN-Henry: They will, I agree with you, I think the bands wont hurt, I think the people in the bands will. At the same time, the kids that are into sick are a lot of great people, there's some cool kids doing some cool stuff, a lot of really good positive thinking, a lot of energy and stuff like that and I think that it will grow out of that, they will apply it in different ways. The people I'm most concerned about are the people that are fighting over it, I think



MINOR THREAT YOUTH BRIGADE "THE EMBASSY" SUN. AUG. 30TH

MEET MINOR THRETE'S LAST SHOW
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- 1982 -

that is the most injuring of that whole situation. You should feel good that you just don't fit in like that. I feel it is more important that people think of others and themselves as human beings, not as members of some club and gangs and armies and that sort of thing. Same difference.

Ian-Knight.

What are some of your favorite bands?

Ian-Too many to mention. You've done a lot of producing for records right? Ian-well I did, I haven't done any producing for the last couple of years, because FUGA&I has become way too time consuming. I'd say the first 20 or 30 Dischord releases (I produced). How did you come by producing ROLLINS?

Ian-Henry and I have been best friends for, lets see, about 13 or 14 years. We grew up together here in Washington, he moved to Los Angeles in 1981 to join BLACK FLAG, and then after that he started the ROLLINS band and we were always in close contact however, they were doing some recording and he said "why don't you come out and hang with us?" So I did.

MINOR THREAT

In My Eyes



MINOR THREAT

How do you like the D.C. scene right now?

Ian-I live here so I'm biased. I'm perfectly happy, I think there are some great bands here. That doesn't mean there aren't great bands elsewhere. I think these are bands that I really like, they mean a lot to me. Tons of good music, a lot of energy, a lot of good people, but I'm not saying it in a competitive sense, I hope everyone is comfortable with what's happening around them, it's uniquely regional, because you can see these bands on a regular basis, if they circulate within any community or

any city, that is a good thing.

DO YOU HAVE A PRETTY CONTINUOUS BILL OF SHOWS, A LOT OF THINGS HAPPENING?

Ian-Sure. Usually one show per week if not more. See you all (Miami) are in a unique geographical situation because you're all the way down at the tip of the state and a lot of people aren't going to be going through there, and that's a real opportunity to develop your local scene because you should all put your strengths and energies into your bands, because those bands are the ones that are gonna be playing there. The same way in Washington, for a long time bands really did not come through here and we just got into our own bands. One thing about Washington which is unlike Miami is that there is no radio stations. I don't know if there's any kind of radio stations you can turn on in Miami and hear any punk stuff whatsoever but we hadn't had a radio station here since 1979, that we can turn on and listen to punk. Like FUGAZI for instance has never been played here on the radio, ever, and that has affected us in the sense that-(phon clicks) "Hold on, I have another call." Because we didn't have a radio station, we generally weren't familiar with a lot of out of town bands, so I think



we became a lot more interested with our local bands and that's why we ended up putting together this really intensive support for local bands, and here the local bands almost always are the draw and the touring bands are always for the people to check out that are barely seen, nor heard of.

Down here it's seems to be getting good. A lot of bands are trying to get records done.

Ian-Good. That's what I like to hear.

Beside music, what do you like to do with your spare time?

Ian-Well, I really don't have much spare time because I own half of Dischord records. Between the labels and the band, I really don't have much time to do anything. I'm much too busy, and anyone who's ever written me knows it takes me at least 6 to 7 months to write them back. I always have too much to do. I like to sleep, because that is the one thing I can do that isn't



the band or the label. How was Dischord originated?

Ian-we started it. Jeff was the drummer for the SLINKIES, TEEN IDLES, and MINOR THREAT. When the TEEN IDLES were playing we played for a year and made all this money playing, we recorded a tape and it was kind of obvious that no one was going to put out our music, so we decided to start up our own label, so we used the money we had saved up over the year of playing. In the December of 1980 we put out the first TEEN IDLES single which was the first Dischord record.

. Later on that time, MINOR THREAT, S.O.A., YOUTH BRIGADE, GOVERNMENT ISSUES, and all these other bands started to form and it was clear that it was just a sort of community event, so we decided to keep Dischord together as a label to put out local bands and just put out the music that we liked, and our friends, and I think we pretty much stuck to that,



EMBRACE
9:30 CLUB
9-29-85
THOMAS SHELDON

To this day, we only put out D.C. bands, our friends bands and the music we like. Any bands on DISCHORD are from D.C. We have a thing with D.C. bands.

GOING TO A DIFFERENT SUBJECT NOW, WHAT DO YOU THINK OF THE PRESENT STATE WE ARE IN BOTH SOCIALLY AND ENVIRONMENTALLY?

IAN-Well, I am involved with environmental things because I live in the world just like everybody else, and everybody's involved whether they like it or not. I'm not going to sit here and use scare tactics to tell people "oh it is so terrible", and "this and that is so terrible". It is kind of clear that there is some serious problems with the way the world



DISCHORD

is being treated, it's kind of obvious right? Fuck'n oil spills and stuff like that, and even if it's not worse than it was 20 years ago, it doesn't make a difference. You always have to give a fuck about the place where you live.

People forget that the world is not their big playground. They're not here for a fuck'n ride. This is the place of their existance, they have to take care of this place. Not only is it their existance, but it is other peoples exist-





(continued)
prev. pg.

ance too, and they have to think about it in terms like that. That's the way I look at it personally. I don't want to be just another weight on the world, I want to carry myself as light as possible. I'm not perfect, I mean, damn, no one is perfect. It's almost nearly impossible to operate a band, or a business w/out doing things that are not necessarily environmentally perfect, however there are so many simple damn things you could do, that would make things a lot more encouraging for the world, & that first thing you might want to do is just give a fuck in the first place, and I

think most people if they just put their minds to it would give a fuck, so that's all I do is encourage people to give a fuck.

It's true, most people do not care, or they think they can't change anything.

Ian-Wether or not they think they can't, they can. They can do it w/their own lives, that's the bottom line, to do it with your own life. IF people were to do it w/their own lives & think about the rest of the world, not just themselves.

How did the NECROS, a band from Ohio, get on the Dischord label?

Ian-Dischord over the years has done a number of half labels, and

basically a half label is lending out the Dischord name to a new label, and at the time Touch&go was a new label. It was to help them get established because Dischord had a good reputation with the distributors because they knew it could sell, so when the NECROS wanted to do their single, I had produced it for them and they were going to do it on Touch & Go, It was like the 3rd release for Touch & Go, and we both decided, look, why don't we put it on half Dischord that'll put the Dischord sort of seal of approval on it and it will sort of help you get a foothold into the distributors and that's what we did, but it wasn't a Dischord record, it was a Touch & Go record. We didn't press it or distribute it or anything, it was all Touch & Go. The same for the first S.S. DECCONTROL record-which is an Exclai m/Dischord record, and maybe another half dozen to two dozen records over the years. It's something we don't do a lot of now mostly if we do it now, we do it with local D.C. labels. There's too many labels in the country for us to be fair about it, so we do D.C. to sort of help out our friends here. That NECROS single was 1.32.

Do you play about every week or how often?
Ian-No, it depends, sometimes we dont play for a month and a half or two months and then we play every night for two months. It depends on what's happening, we really couldn't find much going on in Miami, so hopefully we will make it down there some day, it is a problem. It's so far down you have to find a place to play.

Yea, It's not like you can go through Florida to tour any where else.

Ian-Yea, so if you go down there you really have to make sure your'e set up and have everything hooked up.



TOMAS



IAN MACKAYE
C/O DISCHORD RECORDS
3819 BEECHER ST. N.W.
WASH., DC 20007-1802

I understand you usually try to keep door prices down at your shows. Ian-Yea, five bucks. Well, I don't know how it is down there, but that is low for us. It's ridiculous sometimes, for instance, MINISTRY was here and they played for twenty bucks. We always try to keep a door charge of five dollars. Well, thank you for letting me use your time, I really appreciate it. Ian-Sure, no problem. allright, take care.

LAW

DISCHORD

HARDCORE



Dischord
Records

All Dischord releases should be available from record stores in your area. Alternatively they are available via mail order directly from Dischord. **SEND STAMP FOR LIST.**

1819 Becher St NW Washington DC 20007

SHOW review

FUGAZI AND DAMAGE

MARCH 17
St. Patrick's Day
Rock

DOORS OPEN 7 PM
ALL AGES

\$5.00

BEACHAM THEATRE
46 N. ORANGE AVE.

No 1274

There they were, FUGAZI ready to play to a standing room only audience, the pit was already packed. "Someone told me, don't even think about playing Orlando, they're a little too rough down there". (crowd cheers) 3 young people w/their shaved heads "SIEG HAIL" Ian & shout: "white power!" white power? he asks, as the crowd laughs hysterically, "do us all a favor and leave all your political agendas, & your violence, & all that fuck'n bullshit right back at the door!" Laughter rises from about a few hundred people as the skins leave the theatre. They opened their set w/a few songs off the REPEATER album, & later went into all their older songs. The pit was the most packed pit I had ever been in, and it was surprising to see there was no foot kicking, arm swinging crowd going wild. The music moved the pit into a continuous frenzy for what almost lasted 2 hours. No stage diving (house rules) and even more surprising, no fights, and a door price of 5.00!! This was a show definately worthy of a 4 hour drive to Orlando. The best show I've been to.

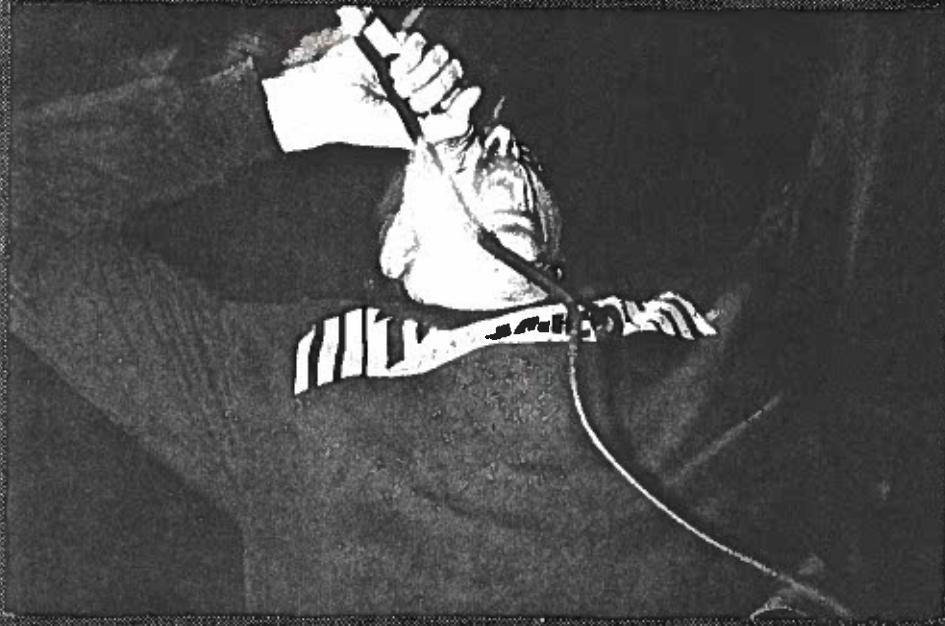
Photos: TOY KIZMAR AND OMAR ¹⁰⁵

show review



SICK OF IT ALL/NASTY SAVAGE/D.R.I. Mar-? -90. Club-Nu, Miami Beach FL

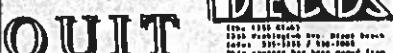
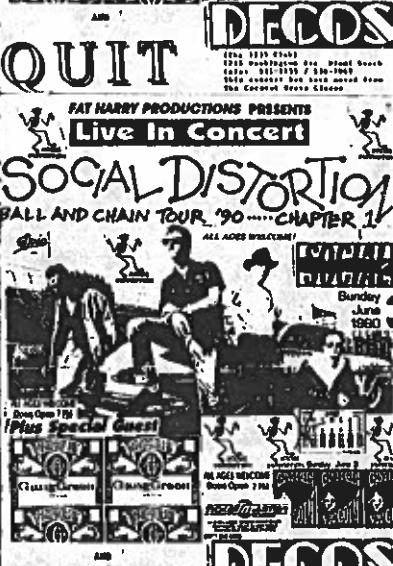
Allright, to start of, this was one of the first shows from a touring band since 7-SECONDS (Dec), so quite a lot of people showed up(to say the least). The show turned out to be \$12.00 which may seem like a lot to people outside of Miami, but here, high door prices are the law of the land. SICK OF IT ALL was the first band which is something I don't understand,(NASTY SAVAGE should have opened). They played songs off the 7" and the LP. Lots of crowd energy, and cool bouncers made for stagediving galor. Lou let the crowd get into the sing-along-choruses too. They left everyone wanting more. Next came NASTY SAVAGE, I only got to see a small portion of their set. They played a metaltypre thrash, not that it's bad, but that's not for me. I didn't stick around to see D.R.I. either, but now that it's over, I wish I had. Oh well. Ok, now for my little retrospective part. I was a little skeptical about how Club-Nu handles H.C. shows after the 7-SECONDS incident(bouncers beat up on people), but this time they had bouncers that were familiar with H.C. shows. Lou was quoted "This was the best show on our tour so far." I have to agree with him. With only a couple of small fights that were quickly broken up by the bouncers, this show was a memorable one for all. I applaude all the people that attended, good job. We need more shows like these if we want more bands to come down. I hope they come back soon!!



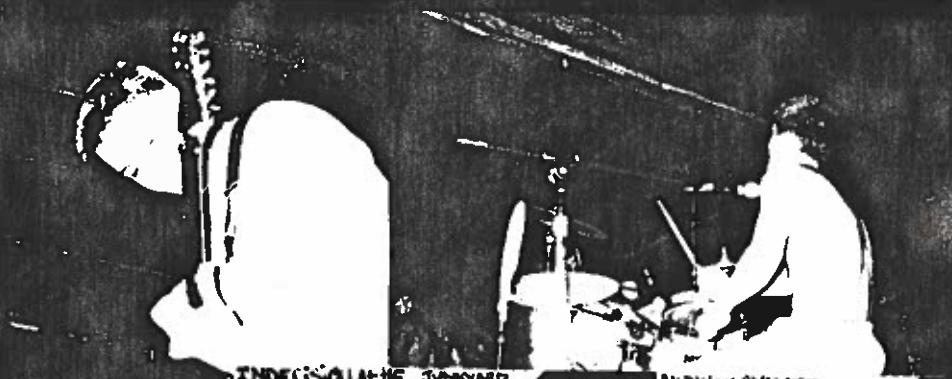
SHOW review

Dead End/Awake/PowerHouse May ?, 1990
This show was at The Pit in W.Palm.Tb
e deal is all shows,all ages,all \$8.0
0.The first band was Dead End.They ca
me all the way down from Jacksonville
for this show.They played really melo
dic rock-n-roll,but they seemed out o
f place at a hardcore show,to bad the
y didn't get a better response.As Awa
ke was setting up,the owners of the c
lub decided to have a "HOT LEGS" cont
est,about 4 really sleazy girls and a
guy named Chris entered.As it turns o
ut Chris wins.Alot of people really e
njoyed the contest and a lot were rea
lly,understandably,upset by it.Awake
is a great band from Brandon.I was re
ally excited to see them after hearin
g their really good 7".They played re
ally good.but for some reason the sou
nd was messed up during their set.The
y played all the songs off the 7",as
well as a cool UnderDog cover.Then ca
me PowerHouse.This was their second s
how since the release of their 7".The
y played all the old songs.even "Your
Not True",and all the new songs too.T
hey played and sounded a lot better t
han they did at the Junkyard show.Thi
s has been the biggest show at The Pi
t so far and I think everyone had goo
d time.Oh yea,there was almost a fire
,but thats not important. /EB/

Quit/Gang Green/Social Distortion JVNE 3-4
Decos, a Miami Beach club, doesn't usually have hardcore shows, but there have been a few exceptions and this was one of them. Quit started off the night a powerful melodic set. I hadn't seen them for a while, so I was happy. They even played some new songs, good job guys. After a while Gang Green came out and did exactly what they said they were going to do, start off slow and then tear our heads off. They started off with "The Ballad" and ended with "Alcohol". In between they played old and new stuff. I couldn't believe I was finally going to see Social Distortion. I had been listening to these guys for years and now, finally, I would see them. They opened with "Backstreet Girl" and played a lot of older stuff. I was surprised to hear them play 1945. Although they looked a bit too styling and mussed up, they seemed really down to Earth. Their set was really powerful and now I can't wait to get the new album. This show was really good, it reminded me of an old Cameo show. I hope all the bands return. /EB/



INDECISION



INDECISION AT THE JUNKYARD.

All Photos: OMAR '91

FUGAZI





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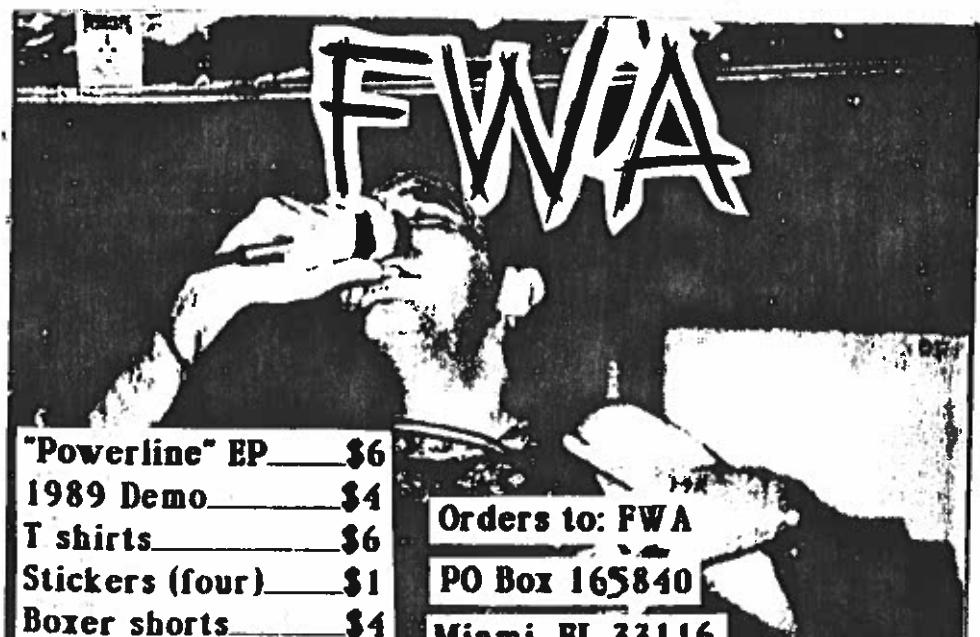
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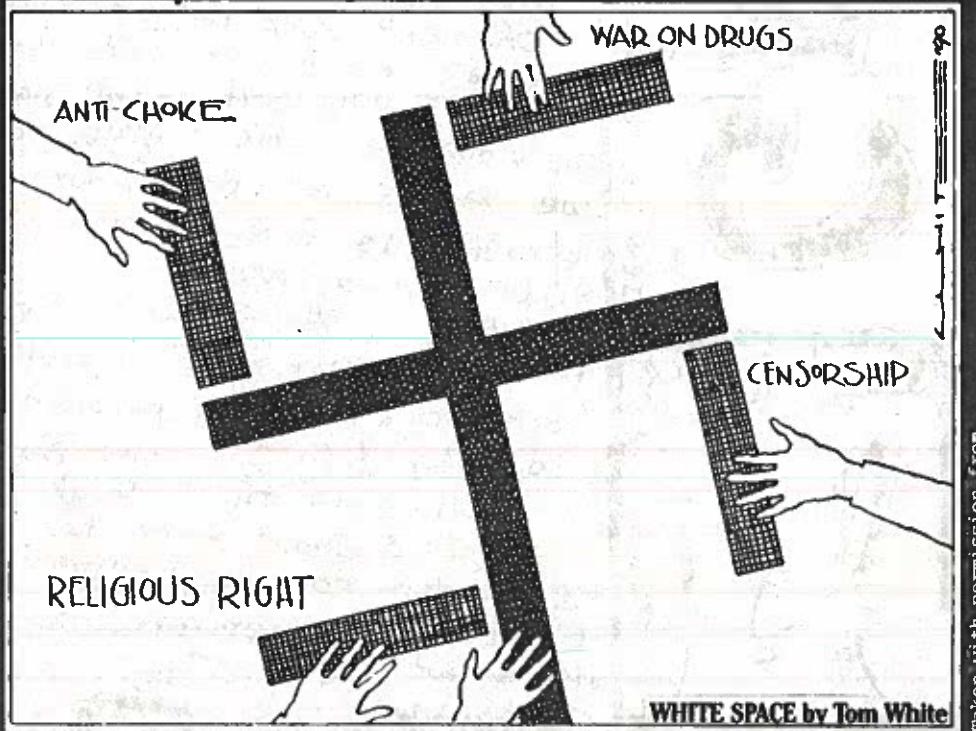
THE REALITY OF THE ATTACK

The statistics from a recent "anti-drug sweep" of the ghetto by the Los Angeles Police Department tells the story: Over 1,500 were rounded up in one evening, and 220 cars impounded. A careful search of the 1,500 detainees produced \$4,800 (an average of \$3.20 per person), 23 guns, 19 ounces of marijuana, and 8 ounces of cocaine. A similar roundup in any white suburban neighborhood would unquestionably produce just as much contraband, more cars, and a hell of a lot more than \$3.20 per person! But white, suburban America is not the central target of this war. (taken from COUNTERATTACK, -the newsletter of REFUSE & RESIST)

REFUSE & RESIST!

305 Madison Avenue/ Suite 1166 / New York, NY 10165

CHANGE: WHEN THE PEOPLE LEAD, THE LEADERS WILL FOLLOW.



WHITE SPACE by Tom White



Angry.



get
o:
time



it's
it.
Darn



PUNK



get PUNK



time to
it's



Oh boy. Take a look at Modern culture with all it's trappings. Has anybody else been checking this out? New Kids On The Block, Mtv, McDonalds, most of the new cartoons on in the afternoon, shopping malls with their vast stores of overpriced and (for the most part) useless stuff. Plastic people in a polystyrene world. Oh boy. Remember the playground? A time free of sexism, racism, sizism. When sports were about fun, not violent macho behavior.

OK. THINK PUNK. The idea was to break the plastic molds that keep us ugly. Self-Expression. Individuality. Ignore everything we get shoved down our throats as fun and enter taining. Live.

All too often now I see it all moving back. Regressing back to all the materialism and stupidity it set out to obliterate. THINK PUNK.

Guy. It's about time to head back to the playground. It's time to remember all about PUNK. ↗

Chuck)





Find it, visualize
Seize it, plan it,
strip it, construct
Build it, Rape
Exploit it. Destroyed.
MAN vs. Land

WE RUIN
EVERYTHING WE
TOUCH, AFFECT +
EVERYTHING WE
SEE. NOTHING
IS EVER THE
SAME AFTER
MEETING
HUMAN
EYES...



OH, THIS GREAT THING WE CALL PROGRESS!!

So here I am at the end of I.V. LEAGUE zine #1. please do not take these last words as my editorial, because they are not. Due to certain limiting factors (my fault) I didn't come up with one, and one was not able to be provided for you. I guess this is where i give my last 2¢ worth on this zine and its contents.

Let's' keep in mind that this is my zine, therefor these are my ideas and are completely biased to what I think. Okay, why would anyone be interested in what someone else thought about a show?(review) I don't know. Why then is there four reviews in this zine you ask? (outdated too). All show reviews were done by Emil, w/ the exception of One. Those reviews were his contributions to this zine-so I felt I shouldn't remove them. Yes, I know they are all out of date and that too is my fault. On page 30 he reviewed the DEADEND / AWAKE / POWERHOUSE show at the Pitt. He did mention the "Hot slut" contest and did mention that some were upset by this. (I will not go into this, so for the whole story read HOODWINK 4) There is one thing I would like to add to that review on my part. To the "forget about it, ignore it, leave it alone"people, You Are All FULL OF SHIT! I don't think I have to explain that any further. To all the Miami "scenesters" I've argued with, I still say the Miami HC/ Alternative scene is dead. Don't worry, you still have your social club.(You call it a scene).We could argue in the next issue. Back to the zine. Reading over the interviews, there is INDECISION, that went okay. There's ROLLINS, he is great though, he told us what we wanted to know, and now I know. Then there's IAN MACKAYE. Being my second ever interview, I am left very unsatisfied. There were so many questions left un-asked. (May be lookout for a part 2.?)

Now , contrary to what I said in the begining of this issue, "these are my thoughts, this is my way of expressing my views and opinions", it seems there aren't too many of those expressed in this issue,completely going against the main idea for this zine. I cannot say I am completely left unsatisfied because im not. You might expect more contents for this issue seeing that I spent so much time, but there isn't.

That same "unsatisfaction" killed off a lot of ideas before and after they were concieved, bringing you what you have here. I am done, THE END OF I.V.LEAGUE ZINE ISSUE ONE. MARCH 1990.

I.V. LEAGUE

ZINE %

OMAR ANGULO
11525 S.W. 124C.
MIAMI FL 33198

I'M ANGERED
MY INTELLIGENCE
IS ALWAYS
BEING INSULTED.
HOW CAN
YOU SAY
I Didn't
do
anything.
MAYBE
I didn't
do —

EVER
THING
YOU
WANTED
ME TO
DO BUT I
did what
I thought
was right.
WE ALL HAVE
OUR OWN WAYS
OF DOING OUR
OWN THINGS.

BY
YOU MIGHT
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WITH ME,
I DO OR THAT
BUT NO ONE
EVER ASKED
YOU TO. YOU
SHOULDN'T, AND
I DON'T
CARE IF YOU
AGREE OR
NOT. I JUST
COULDNT GIVE
LESS A FUCK!
I FEEL I'VE
WASTED ENOUGH
TIME.

John Piche'
2622 Princeton Road
Cleveland Heights Ohio
44118

DISASSOCIATE MATERIAL
DEPENDANCE.
→ M.A.Q.
M.Y.R.